

THE THEATRE

THEATRICAL producers are to have a notable, if silent, accession to their ranks. Andrew Carnegie, who contributed the money to build the magnificent peace palace at The Hague, undaunted by subsequent events, is now to finance the production of a symbolic spectacle entitled "The Prince of Peace." C. R. Macaulay, novelist and cartoonist, is the author, and David Belasco will do the active producing. The spectacle will unfold an epitomized history of the world, showing the devastation wrought by its train of wars and introducing the Saviour as "the first apostle of peace." Mr. Macaulay, who is an ardent advocate of universal peace, is said to have attracted the attention of Mr. Carnegie by his impressive cartoons upon the subject. The production will be made at an early date upon one

score an emphatic success on Broadway. Miss Eburne is the actress whose characterization of the slave has been the biggest laughing feature of Edward Peple's farce, "A Pair of Sixes." "I am of that unfortunate type of actress," says Miss Eburne, "that is no particular type. When we go into a manager's office he glances at us and all is over. Not being a distinctive type, we fall to hold his attention. As a result I have been doomed all my life to the road and stock companies. Some of the managers have given me roles in plays destined for Broadway production, but with one exception they always died out of town—I mean the plays. "The Old Firm," in which Charles Hawtree was seen last season for two weeks at the Harris Theater, was one of the plays. I had a small part in that melodrama, but the Old Firm dissolved early in its career.

"Stock has always been my refuge after these failures. I have played in



of the largest theatrical stages in New York.

Charles Klein's play, "The Money-makers," in which he is said to have great faith, was "modified" in this city last week, preparatory to its presentation in New York. Announcements made prior to the presentation of the play for the first time at the Teck Theater in Buffalo, September 14, stated that owing to Mr. Klein's inability to be present the premiere of the play was to be postponed. Mr. Klein is yet to pass upon the "improvements," which local opinion seems strongly to approve.

Eugene Walter's new play, "The Better Way," seems the exact antithesis of his previous great success "The Easiest Way." It is a gripping, cohesive drama with a climax in its big court-room scene which easily matches that in "Madame X." Just why a weak and indefensible anticlimax was provided in the epilogue has perplexed many. Exact justice is much to be desired from a moral point of view, but it seems a pity in this instance it had to spoil a good play.

Miss Virginia Pearson, who has won historic fame as "a vampire," is beginning to tire of the role. In a brief but pleasant interview the past week she confessed her longing to return to the role of Portia in "The Merchant of Venice," of which she has a unique conception. Save for the divine affluence, which undoubtedly is with her, it is a matter of wonder that Miss Pearson should ever have been chosen to be "the vampire" she has proven herself to be, theatrically, of course.

LUCKY THIRTEEN—Maudie Eburne waited thirteen years for her chance to

stock companies all over the country. Edgar MacGregor saw me and made me a member of the company and John Rumsey managed in Rochester last summer. Mr. Peple's farce was among those we tried out, and I played my present role at the original production. My success won me a verbal contract for the New York engagement. When the farce was finally presented at the Longacre it was the fourth time the cast had been changed.

Usually a character actress begins as an ingenue, develops into a leading woman, then a second business woman and then into a character. By the time she has reached the last estate she is—well, not young. I determined to begin in character work under the assumption that by the time I had reached the age at which women usually get there I would have a valuable fund of routine at my command.

"I have been at it thirteen years."

IS BEAUTY AN ASSET—Virginia Norden is serious in her declaration that beauty is by no means woman's chief asset.

"If you would charm the world, which seems to be the aim of all women, do not be too beautiful," she advises. "Do not attempt to be too vivacious or exuberantly interested in everything. Just be normal. Be elegant and conservative in the matter of clothing and food, avoiding superlatives in these, as well as in everything else."

The twentieth century, has grown

school in America for chorus girls, and these are turned out on the theatrical market at the rate of from fifty to seventy-five a week.

PAYS TO BE PRETTY—Blonde and pretty Hazel Dawn is to make her first bow as a star to Washington this week at the New National, which may prove that if you are a prima donna and want to be a star quickly it is a very good idea to be born beautiful.

Hazel Dawn is an American girl, born in Ogden, Utah. She was taken by her parents to England, where she received her education. She had been destined by her parents to become a violinist, but one day at school she fell and broke her arm. As a consequence, the violin had to be given up for the time being and voice culture was taken up in its stead.

Miss Dawn's first appearance on the stage was made in London in a minor role in "The Duchess of Danzig," then at the Gaiety Theater. She remained in George Edwards' company for some little time, appearing in various of his successes. About the time "The Pink Lady" was to be produced she returned to America, with her parents, and was Caryl Chesson's company for the title role. After some hesitation she was accepted and her success was instantaneous.

For two seasons she remained in "The Pink Lady," and last year she was assigned to a prominent role in "The Little Cafe." Now she is a star on her own account, which proves at least that it is a wise thing to be born pretty if one wants to become a stage favorite quickly.

Coming Attractions

COLUMBIA

The Columbia Theater will open its regular season tomorrow night with the satirical farce comedy, "The Rule of Three," by Guy Bolton, produced by the New Era Producing Company, Inc. Joseph P. Bickerton, Jr., managing director, after a season of one hundred New York performances, has been given elaborate scenic equipment, stage settings and costumes. The company includes Katherine Grey, Will Archie, Aubrey Beattie, J. Malcolm Dunn, Mortimer Martini, Ada Deaves, Virginia Norden, Charlotte Carter, Vivian Tobin and others.

The story was suggested by the elastic divorce laws of this country. Mr. Bolton declined to treat his subject seriously, and has created an entertainment on the lines of comedy with a farcical tendency. The scenes of the play show a summer resort hotel in the Berkshire mountains, where the audience is introduced to charming Mrs. Flower, who is there after a short honeymoon with her third husband. She has already divorced two husbands who are still living. Although divorced she has never lost interest in her husband. The first is the father of her twelve-year-old daughter and has the legal right to visit his daughter. The second husband, a querulous creature of advancing years, often seeks out his former spouse for advice in his domestic and business worries, and for this reason he has come to the hotel in the Berkshires, where he spent his honeymoon, knowing that the second wife would be there. He meets his wife's daughter, who is now a star at the New National, and exclaims that it would be awfully jolly if "father" (the first husband) were back. Eventually he does arrive, and the lady, knowing her new husband is of a jealous disposition and that her three husbands are now under the same roof with her, has need of all her tact and ingenuity to prevent troublesome complications. The situations are amusing, and the comedy lines brilliant and mirth provoking.

WHERE CHORUS GIRLS GROW—The idea that most chorus girls originate in New York received a startling setback in the eyes of Arthur Hammerstein the other day when he learned for the first time that about 60 per cent of this product emanates from Philadelphia, about 10 per cent from Boston and the remaining 30 per cent from various geographical points, including Manhattan.

It was during an important rehearsal that Mr. Hammerstein decided he needed six tango dancers not over seventeen years old, and when he came up to a musical agency he was told it would be necessary to send to Philadelphia for them. This started Mr. Hammerstein somewhat, and he began an investigation. He learned that the most successful chorus girls in America, many of whom have risen to stardom, come from the Quaker city. The reason, he also discovered, is that Philadelphia maintains the only

number of naval officers and sailors there, to pay homage to her as the daughter of a famous admiral, lends an air of the salt sea to the proceedings.

Elaine is betrothed to a young American, the son of her guardian, who has permitted his love to grow cold, owing to an infatuation for a stage favorite. In order to arouse his jealousy she permits an impecunious French nobleman to make violent love to her. In the second act the characters are transported to Paris and meet at a reception given by one Paul Masson, reputed to be one of the most famous sculptors of the day. At this reception all present appear in masquerade costume, which permits of elaborate costume effects, an advantage of which the producers have fully availed themselves. Victor Herbert, the most popular of American composers, has fitted the new opera with a score written in his very best vein. Some of the numbers which are expected to be the most popular are "The Dorelei," which is the theme of the production; "Call Around Again," "Peggy Is a Creature of Moods" and "The Cubist's Opera."

A notable cast of players to support the new star includes Alan Judie, Will West, William Danforth, Robert G. Pitkin, Stewart Baird, Oscar Odde, Thomas Reynolds, J. Abbott Worthingly, Zoe Bar nett, Maude Odell and Sylvia Jason. A large and attractive chorus fittingly costumed and an orchestra of grand opera proportions will be featured.

Victor Herbert will personally conduct the orchestra for the opening performance Monday night.

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OPENING OF REGULAR DRAMATIC SEASON
PRICES: EVENINGS—Orchestra, \$1.00 and \$1.50
Balcony, \$1.00 and 75c. Gallery, 50c
MATINEES—25c to \$1 (NO HIGHER).
NEW ERA PRODUCING CO., INC.,
Jos. P. Bickerton, Jr., Managing Director, Present

THE RULE OF 3
BY GUY BOLTON
A Matrimonial Entanglement Seen in Three Laughing Courses.
Direct from its run of 100 times in New York with its brilliant cast.
KATHERINE GREY WILL ARCHIE CHARLOTTE CARTER
J. MALCOLM DUNN AUBREY BEATTIE VIRGINIA NORDEN
VIVIAN TOBIN ADA DEAVES MORTIMER MARTINI

GUARANTEED Under the Sure ACT
Fun and Laughter
The Finest Production Ever Given a Farce
NEXT WEEK SEATS ON SALE TUESDAY
SELWYN AND COMPANY
Present
THE SALAMANDER
Owen Johnson's Dramatization of His Famous Novel of the Same Title
A VIVID, THROBBERING PORTRAYAL OF THE MAD, PASSION-DRIVEN
LIFE OF TODAY. "THE SALAMANDER" IS A REAL WOMAN: ONE
OF THE FEW REAL WOMEN IN RECENT AMERICAN FICTION.

Today
3 and 8:20
Positively Last Two Times
ANNETTE KELLERMANN
DIVING VENUS PERFECT WOMAN
"NEPTUNE'S DAUGHTER"
Symphony Society N. Y.
WALTER DAMROSCH, Conductor

AMUSEMENTS.

ODON THEATRE.
N. Y. opens today at 2 p.m.
Rose Coghlan, the famous actress, featuring
"Her Ladyship," in three reels. Also Fran-
cis X. Bushman and Ruth Stonehouse, fea-
turing in "Sparks of Fate," in two acts, and two
other pick reels.

Special Film Features
NORTHWEST.
Washington Theater and Park Open
TONIGHT "The King of the Jungle."
Fattie Wily, Keystone Com. Mat. 3 p.m.
Liggett, 15th and California Sts.
TONIGHT "THE ROMAN SPY," present-
ing the splendid 3-part serial drama, also
"The Rival Actor," great Kismet Drama, in
2 parts. And Heart-Splitting Weekly.

AMUSEMENTS.

WASHINGTON'S PLAYHOUSE BEAUTIFUL
PRESENTING ON ITS STAGE AT ALL TIMES ONLY THE BEST
MOST MODERN ENTERTAINMENT
LADIES' POPULAR WED. MAT., 25c to \$1.00
H. H. FRAZEE PRESENTS
Original New York Cast and Production,
Direct From One Year at the Longacre Theater.

Laughing Hit of the Century
A PAIR OF SIXES
OF
SIXES
BY EDWARD PEPE. Staged by EDGAR MACGREGOR.
With Ralph Hale Hamilton, Elizabeth Nelson, Maude Eburne and Others.

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